

edward johnson building
faculty of music
university of toronto



FACULTY ARTISTS SERIES

PROGRAMME II

WALTER HALL

SATURDAY, NOVEMBER 3, 1984

8 P.M.

PROGRAMME

Concerto in F major, Op.4, no.4

GEORGE FRIDERIC HANDEL

Allegro
Andante
Adagio
Allegro

John Tuttle, Organ
University of Toronto Chamber Orchestra
David Zafer, Conductor

The organ concerto was invented by Handel as a device for demonstrating his virtuosity on the instrument during interludes in performances of his oratorios. Almost all the concertos (they were published in three sets of six each in 1738, 1740 and 1761) are associated with specific oratorios, tonight's concerto being an addition to the first London performance of Athalia in 1735. The organs played by Handel were quite unlike the grand instruments that Bach wrote for in their native Germany, but were simple one-manual organs, without pedals. The concertos are much varied in design, but in character they are all closer to chamber music than to the display vehicles that a later age expected a concerto to be.

Sonata, no.2

BÉLA BARTÓK

Molto Moderato
Allegretto

Lorand Fenyves, Violin
Patricia Parr, Piano

The second Sonata for piano and violin (1922) appears to have been Bartók's personal favourite of his two mature works in this form, and he played it often with the violinist to whom it is dedicated, Jelly d'Arányi, and later with Joseph Szigeti. Although set out in the score in two movements, the Sonata is really a continuous work of many changes of tempo

and mood. Overall, the form reflects the verbunkos, a form derived from folk-music that Bartók employed on several occasions. The verbunkos was an 18th century dance style that survived in the Gypsy csárdás and is familiar to concert audiences through the Hungarian fantasies of Liszt. The form is sectional and of varying design, but fundamentally it consists of a slow introduction (lassú) and quick dance sections (friss). In the Sonata, the first movement is the lassú and the second obviously satisfies the requirements of a friss. The rhythmic energy and melodic patterns owe much to Hungarian folk-music, and the brilliant instrumental effects derive from the virtuoso performing style of Gypsy fiddlers. The piano is remarkably varied in its sonorities, sometimes suggesting the fluttering arpeggios of the cymbalom, that most familiar of Hungarian instruments, sometimes acting like a percussion instrument, and at other times reflecting contrapuntally the sinuous quality of the violin line. At the end of the dazzling friss, Bartók recalls the theme of the opening lassú and concludes the Sonata with the simplicity of a C major triad.

This Sonata has recently been recorded by tonight's artists on the new Arbor Discs label of the Faculty of Music.

Sonate

CLAUDE DEBUSSY

Allegro Vivo

Intermede - Fantasque et léger

Finale - Très animé

Lorand Fenyves, Violin

Patricia Parr, Piano

On May 5, 1917, Debussy played the sonata for violin and piano with the violinist Gaston Poulet. It was Debussy's last appearance on the concert platform, and the Sonata was his last work. This sonata was the third of a projected series of six. The first two were for piano and cello, and for flute, viola and harp. A fourth was to have been for oboe, horn and harpsichord, but Debussy died in March, 1918, and the set was left only half completed.

The irregular and unusual groupings of instruments are an indication of Debussy's continuing adventurousness, while the title, "sonata", suggests a turning back to classical models. Indeed, Debussy thought it worth remarking to Stravinsky in 1915 that his recent compositions - the Etudes for piano and the first two sonatas - were "pure music", in distinction to so much of his music, which had a pictorial or literary association.

The first movement is most like a traditional classical sonata opening in form; the second is a sort of serenade-fantasy. The finale opens with a reference to the first movement and turns into a lively rondo built on a theme which, Debussy wrote to a friend, "is subjected to the most curious deformations and ultimately leaves the impression of an idea turning back on itself, like a snake biting its own tail."

INTERMISSION

Trio in Eb major, Op.40

JOHANNES BRAHMS

Andante

Scherzo - Allegro

Adagio - mesto

Finale - Allegro con brio

Patricia Parr, Piano
Lorand Fenyves, Violin
Eugene Rittich, Horn

The horn is the most romantic of instruments and its presence in the Trio, Op.40, called from Brahms some of his most romantic music. Brahms specified, moreover, that the instrument should be a "Waldhorn", that is, a natural horn and not the modern keyed instrument. The natural horn has some limitations in the pitches available, and whether or not the work is now played on a valve horn is less important than the fact that Brahms conceived the part with the restrictions and emphases of the natural instrument in mind. He wrote not merely for the sound of the instrument but for, quite literally, its nature, and that conditioned the very essence of the Trio. Much of the thematic material reflects the individuality of the natural horn, and even the forms of the movements are influenced by the strong personality of the instrument.

TONIGHT'S ARTISTS

Toronto born PATRICIA PARR has had a brilliant career since her first recital at age six. Before she was ten she had appeared as soloist with orchestras in Toronto, Rochester and New York. A Town Hall recital at age eleven won the further acclaim of New York critics.

Since then she has performed in concert, on radio, television and with major orchestras in the United States and Canada. Her outstanding abilities as a chamber music artist have become widely known with appearances at international festivals, tours of Australia and in collaboration with world famous ensembles. As a professor at the University of Toronto's Faculty of Music, she performs regularly with her colleagues and is much sought after as a teacher and chamber music coach.

LORAND FENYVES, Professor Emeritus of the Faculty of Music, started his concert career in his native Budapest and on the eve of World War II moved to Israel where he founded the Israeli String Quartet and was co-founder of the Israeli Academy of Music in Tel Aviv. For many years the concertmaster of L'Orchestre de la Suisse Romande, he performed almost the entire concerto repertoire with that orchestra. In addition he conducted master classes of international renown before coming to Canada in 1965. He continues to receive plaudits from his ever-growing international audience.

EUGENE RITTICH, Adjunct Professor at the Faculty of Music, University of Toronto, has been principal horn of the Toronto Symphony since 1952. A native of Alberta and a graduate of the Curtis Institute of Music, he has been a frequent soloist and chamber artist on the CBC, and with the Toronto Symphony, Stratford Festival, Hart House Orchestra and the CBC Symphony. As teacher and coach, he has been associated with the Faculty of Music since 1962, and the National Youth Orchestra since its inception. Along with Patricia Parr, he gives generously of his time in organizing the Faculty Artists Series.

JOHN TUTTLE, studied organ with Dr. Alexander McCurdy at the Westminster Choir College in Princeton New Jersey, and at the Curtis Institute of Music in Philadelphia. In 1975 he came to Toronto to become Organist and Choirmaster of St. Paul's Anglican Church. From 1978-1981 he was Conductor of the Concert Choir at the Faculty of Music. In 1979 he was appointed Organist to the University of Toronto, and in 1981 he assumed the post of Conductor of the Hart House Chorus, University of Toronto.

DAVID ZAFER, began formal study of the violin in England at the age of eight, and one year later won a scholarship to London's Royal College of Music. Arriving in Canada in 1947, Mr. Zafer studied with Elie Spivak, then Concertmaster of the Toronto Symphony, and the Royal Conservatory of Music. Since 1968 he has been a Professor of Violin in the Faculty of Music. His activities since then have included teaching at the Menuhin School in England, the Courtenay Youth Music Centre in B.C., the Banff Centre, and with the National Youth Orchestra.

Programme notes by Carl Morey

Next Event:

Bach-Handel-Scarlatti Series

Lecture

JULIANNE BAIRD, soprano visiting artist.

Tuesday, November 6, 1984

7 p.m. Walter Hall, Scott Ross, Harpsichord

Next Faculty Artists Concert:

Saturday, November 12, 1984

8 p.m. Walter Hall